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Rehearsal Script

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"DOCTOR WHO" 7A

'The Mysterious Planet' (W/T)

by

Robert Holmes

EPISODE ONE

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TRANSMISSION:

Autumn 1986.

"DOCTOR WHO" 'The Mysterious Planet' (W/T)

CAST:

THE DOCTOR
PERI
THE VALEYARD
THE INQUISITOR
DRATHRO
BALAZAR
MERDEEN
GRELL
DIBBER
GLITZ
KATRYCA

* * * * *

SETS:

Tunnel.
Subway.
Castle.
Temple Area (Long House)
Hut.
Chamber.
Passageway.
Trial Room.

* * * * *

TELECINE:

Space. Model Shot.
Ext. Forest Area.
Ext. Encampment.

* * * * *

2. INT. TRIAL ROOM.

(THE DOCTOR STEPS
INTO THE BLACKNESS
BUT IS PICKED OUT
BY A DAZZLING
OVERHEAD SPOT.
HE BLINKS AS A
VOICE CALLS FROM
THE DARK)

VALEYARD: (V.O.) Ah, Doctor, at
last! I was beginning to fear you'd
lost your way.

THE DOCTOR: It simply took
me longer to get here than
I expected.

(SUDDENLY VERY
ANGRY)

What are you talking about?
I didn't ask to come here?

VALEYARD: (V.O.) A simple
pleasantary ... Although you are
notorious for going astray ...
in more ways than one. Now please
sit down.

THE DOCTOR: If you insist.

VALEYARD: (V.O.) I do.

(THE SPOT MOVES
TO A TABLE AND CHAIR.

THE DOCTOR TAKES
HIS PLACE THERE.

ANOTHER LIGHT
DEVELOPS ACROSS
THE ROOM. IT
SHINES ON THE
VALEYARD'S DESK.

HE IS DARKLY CLAD
AND SATURNINE,
THOUGH, AT THE
MOMENT, SMILING
JOVIALY)

THE DOCTOR: And now can I have
an explanation.

VALEYARD: For what?

THE DOCTOR: Where am I for a
start? Have you see what it's
like outside? *May have I been*

VALEYARD: Indeed ... it is very
unpleasant.

THE DOCTOR: Unpleasant? It's
terrible! It's the absolute pits,
as Peri would say.

VALEYARD: (A LITTLE SMARMY)
"Pits". Such a picturesque word.
And so apt.

THE DOCTOR: Yes ... Maybe ...
So why have I been brought here
under duress?

VALEYARD: Surely not.

THE DOCTOR: What?

VALEYARD: Not under duress
surely?

THE DOCTOR: My Tardis was sucked out of the continuum and down a time vortex without any kind of warning. I demand an explanation.

VALEYARD: I wanted to show you something, Doctor. Look at the screen.

(A PICTURE BEGINS
TO FORM ON ONE
OF THE HUGE WALLS)

THE DOCTOR: Oh, no! You haven't dragged me all this way to watch a home movie!

3. INT. DOCTOR'S ROOM. (TARDIS)

(THE CAMERA TRAVELS
AROUND THE ROOM
EXAMINING ITS
CONTENTS.

LIKE THE REST OF
THE TARDIS, IT
HAS THE USUAL ROUNDALS
COVERING ITS WALLS.

UNLIKE THE REST
OF THE TIME MACHINE,
IT IS IN TOTAL CHAOS.

IN ONE CORNER THERE
IS AN UNMADE, SINGLE
BED.

IN A MASSIVE BOOKCASE
THERE IS A SELECTION
OF BOOKS: WAX TABLETS,
GREEK SCROLLS,
ANCIENT, FINE LEATHER
BOUND VOLUMES, MODERN
HARD AND PAPERBACKS
ETC.

LIKE THE REST OF
THE ROOM, THERE IS
NO ORDER TO THEIR
ARRANGEMENT.

IN ONE CORNER THERE
IS A WORKBENCH COVERED
IN TOOLS AND FUTURISTIC
ENGINEERING "WORK
IN PROGRESS".

IN ANOTHER THERE IS
A FLASHING BELECHER
BEACON; A SET OF
BRITISH TRAFFIC
LIGHTS (CIRCA 1935);

A COLLECTION OF
LAMPS USED TO
INDICATE "ROADWORKS
IN PROGRESS" (THE OLD
FASHIONED RED
PARAFFIN TYPE,
NOT THE MODERN
YELLOW FLASHERS);
AND A LONDON
TRANSPORT BUS
STOP.

ALSO SPREAD AROUND
THE DOOR IS A
COLLECTION OF "ANTIQUE"
OBJECTS GATHERED
FROM DIFFERENT
PERIODS OF EARTH'S
HISTORY, WHICH
REFLECTS THE
DOCTOR'S INTEREST
AND NUMBER OF VISITS
TO THAT PARTICULAR
PLANET.

THIS IS MIXED IN
WITH A MASS OF
OBJECTS GATHERED
FROM HIS OTHER
VARIOUS ALIEN
ADVENTURES.

RESPLENDENT AGAINST
ONE WALL IS A HUGE,
BEAUTIFUL ROLL-TOP
DESK.

SOMEWHERE ELSE IS
A SELECTION OF WEIGHTS
AND OTHER BODY
BUILDING EQUIPMENT
COVERED IN DUST
(AND FOR THE FUN
OF IT) COBWEBS.

AGAINST ANOTHER WALL
IS A MASSIVE, AMERICAN
REFRIGERATOR, THE
SORT YOU CAN STORE
SEVERAL OXEN IN.

AROUND THE FLOOR IS
AN ELABORATE TRAIN
SET IN PERFECT WORKING
ORDER.

THE CAMERA COMES
TO REST ON THE
DOCTOR, WHO IS
LYING ON THE FLOOR,
HOLDING A FEATHER
DUSTER.

HE IS HAVING
GREAT FUN WITH THE
TRAIN, BUT AS
FAR AS WE CAN SEE,
THE FEATHER DUSTER
HAS SEEN LITTLE
SERVICE.

PERI, WHO IS
ATTEMPTING TO SORT
THROUGH A LARGE
BOX OF "ALIEN" OBJECTS,
TURNS AND SCOWLS
AT THE TIME LORD)

PERI: I once had an aunt like
you.

THE DOCTOR: (PREOCCUPIED) Unlikely
... Not unless she specialised
in gender bending.

PERI: I didn't mean it in that
way - I meant lazy!

THE DOCTOR: (GLANCES UP AT PERI)
I sense a certain displeasure.

PERI: You'll sense my foot
if you don't help me tidy up!

(THE DOCTOR CLIMBS
TO HIS FEET)

THE DOCTOR: Look, Peri - I'm
not belittling your efforts to
organise this room, but
experience tells me that it
defies all attempts. I know I've
spent the last nine hundred years
trying.

PERI: Then why not just throw
some of this junk away?

THE DOCTOR: (STUNNED) Junk!
These objects are history!
Mementoes of my existence.

PERI: Oh really.

(INDICATES THE
ROAD REPAIR
LAMPS)

And since when did you ever work
on the roads ...?

(POINTS AT THE
BUS STOP)

Drive a bus? ...

(CASTS A HAND IN
THE DIRECTION OF
THE GYM EQUIPMENT)

Take exercise?

THE DOCTOR: (HURT) There is a
cruel steak in you Perpu^gilliam
Brown.

PERI: No - just a tidy one.

(PULLS OUT A VERY
STRANGE LOOKING
OBJECT FROM THE
BOX OF "ALIEN" OBJECTS)

And what's this?

THE DOCTOR: (SMUGLY) A ventricular
bypass flange inhibitor.

PERI: I bet it doesn't work.

THE DOCTOR: That's hardly the point! It has a million memories attached to it.

PERI: Then name one.

THE DOCTOR: Well ... I've forgotten for the moment. But it'll come to me ... given time.

PERI: You hope! (MORE GENTLY)
Look, this planet you want to visit - what's it called?

THE DOCTOR: Ravolox.

PERI: While you're looking around, why don't you also keep an eye out for a nice, dry cave where we can store some of this junk - your mementoes ... Huh?

(THE DOCTOR LOOKS
STERNLY AT PERI)

THE DOCTOR: I'll think about it.

(FROM THE CONSOLE
ROOM WE HEAR THE
SOUND OF A CLAXON)

PERI: What's that?

THE DOCTOR: We're about to arrive.
Come on!

(THE DOCTOR
BOLTS FROM THE
ROOM.

PERI WATCHES HIM
GO THEN PICKS UP
TWO OF THE ROAD
WORK LAMPS AND
FOLLOWS)

TELECINE 2:

a) Ravolox. (Model Shot)

It is a beautiful green
and blue planet hanging
majestically in
space.

b) Ext. Forest. Day.

The Tardis materialises
in heavy rain.

PERI, who is still
carrying the lamps,
and THE DOCTOR peer
out.

THE DOCTOR: Hang on.

He bobs back, while
PERI places the lamps
either side of the
door.

He then returns with
his large, lurid
golf umbrella. He
opens it, then
casts a disparaging
look at the lamps.

He then indicates
the umbrella.

THE DOCTOR: I suppose you would've
liked to throw this away as well?

PERI: I didn't say a word.

THE DOCTOR: Come on.

He moves off.

PERI: Hey, don't I get some?
I get wet, too , you know.

THE DOCTOR: Sorry.

He looks eagerly
around.

THE DOCTOR: Well, I certainly
never expected anything like
this.

PERI: You never told me what
you were expecting.

THE DOCTOR: According to the
records this planet was totally
devastated by a solar fireball
some five centuries ago. I think
somebody exaggerated.

PERI: It looks a bit like Earth.

THE DOCTOR: I wonder if any animal
life survived? There's a wide
variety of flora ...

PERI: We don't have to go looking
for animal life, do we?

But THE DOCTOR
isn't listening having
moved off.

PERI: Hey, wait for me!

PERI follows, dancing
over the puddles.

END TELECINE 2.

4. INT. TRIAL ROOM.

(THE DOCTOR HAS
FIXED,
INCREDULOUS
EXPRESSION ON
HIS FACE)

THE DOCTOR: Amazing!

VALEYARD: Meaning!

THE DOCTOR: That you've gone to
all the trouble of bringing me
here for this!

VALEYARD: It disturbs you?

THE DOCTOR: Hardly. Do the
taxpayers of Gallifrey know
how you waste their money?

VALEYARD: They will rejoice
when they learn you have
returned safely to the fold.

THE DOCTOR: Oh, I see. It's
another session of curing the
naughty Doctor of his restless,
itinerant ways. Well, you're
wasting your time! (STANDS UP)
Thank you for letting me see
some nice photographs of Peri.
I enjoyed them very much. Now
I must be about my business.
(SUDDEN THOUGHT) As matter of
interest: where is Peri?

VALEYARD: Where you left her.

THE DOCTOR: (CONFUSED) And where was that?

VALEYARD: All in good time, my dear Doctor.

THE DOCTOR: But why can't I remember?

VALEYARD: A side effect of being taken out of Time. The amnesia will soon pass. (SMILES REASSURINGLY) There's nothing to worry about.

(THE DOCTOR ISN'T
SO CERTAIN)

Shall we continue?

(THE DOCTOR NODS
AS HE SITS DOWN
AGAIN)

THE DOCTOR: If we could just have the edited highlights.

(THE VALEYARD SMILES
AS HE PRESSES A
BUTTON ON A SMALL
CONSOLE BEFORE HIM
ON THE TABLE)

TELECINE 3:

Ext. Forest. Day.

The DUO have moved deeper into the forest.

It is still raining.

THE DOCTOR bends down and scrabbles up a handful of wet soil.

THE DOCTOR: Volcanic ash. That's why this planet's so fertile. There would have been massive earthquakes and volcanic eruptions, of course.

PERI: Extreme heat and great pressure ...

THE DOCTOR: What?

PERI: Shouldn't we be able to find a few diamonds?

THE DOCTOR: Not in this soil. It's blue clay.

PERI: Rubies ... huh?

THE DOCTOR moves away from PERI while she examines a plant that has taken her interest.

THE DOCTOR: Now who's being acquisitive? ... Anyway, berelium only occurs in limestone formations. And we aren't shopping for jewellery, Peri. This is a serious expedition ...

THE DOCTOR sees a grotesque doll hanging on a bush.

THE DOCTOR: (MUTTERS) Or at least it was.

He glances over his shoulder to see if PERI has also noticed the doll; she hasn't, still too intent on her plant.

PERI: What can be more serious than rubies and diamonds ...?

THE DOCTOR moves quickly to PERI.

PERI: Just a few measly little stones the size of hen's eggs.

THE DOCTOR grabs PERI'S ARM and steers her away from the doll.

PERI: Hey! I was only joking.

THE DOCTOR: This is a large forest, Peri. And we still have a great deal to see.

ANOTHER ANGLE:

GLITZ and DIBBER,
swathed in heavy
canvas, stand
behind a clump of
trees.

GLITZ is aging
and portly.

DIBBER young and
tough.

GLITZ is holding
a pyramid-scope
to his eye. He
is looking
through its base.

He passes the
instrument to
DIBBER, who
immediatly looks
through it, from
his P.O.V. we see
THE DOCTOR and
PERI.

DIBBER: (O.V.) Not from round
here, are they?

GLITZ: Certainly not from that
primitive encampment we saw from
the air.

DIBBER: Hey, Glitz! The little
un's a bit of umpala!

GLITZ: Whatever that means,
Dibber, it sounds disgusting.

He removes a rifle
from within his
jacket and starts
screwing on the
barrel.

DIBBER copies him.

DIBBER: We going to spank them?

GLITZ: If they're not from here, my boy, they must be rivals. And rivalry always brings out the worst in me.

ANOTHER ANGLE:

Alongside a mound.

PERI pulls aside
some vines and
vegetation.

PERI: Here, Doctor - look!

THE DOCTOR joins
her.

THE DOCTOR: Pre-structured
silicon.

PERI: No, it's concrete.

THE DOCTOR peers
around.

THE DOCTOR: It's the remains
of a building. Some kind of
intelligent life ...

PERI: Oh, no, Doctor! We're
not going inside.

THE DOCTOR: Of course not.
We haven't found the door
yet ... Mind you this is just
the sort of place where some
of the early life forms might
have survived. Come along ...

PERI follows
reluctantly.

PERI: I'm just not crazy about
meeting any early life forms.

ANOTHER ANGLE:

GLITZ and DIBBER
sight their guns.

P.O.V. through
GLITZ's gun
sight.

GLITZ: (V.O.) You take the
one on the left.

Through the sight
we see THE DOCTOR'S
and PERI disappear
behind the mound.

GLITZ: (V.O.) Too late!

They lower their
guns.

GLITZ: Well, I don't suppose
we'll see them again. Just a
matter of time before they
find the entrance.

DIBBER: Maybe they know
something we don't, Glitz.
It's five hundred years ...

GLITZ: Dibber, our aerial
heat scan showed the complex
is still functional. And
that means the L-3 is still
functional, right?

DIBBER: Yeah, I guess.

GLITZ unscrews the
barrel of his gun.

GLITZ: Well, these shells are
five grotzis a clip, Dibber.
Already we're saving money.

ANOTHER ANGLE:

THE DOCTOR searches
for the entrance to
the concrete mound.

PERI: I think this place is
spooky ... it looks like an
overgrown fall-out shelter.

THE DOCTOR: You're almost
right. This must have been
their last desperate attempt
to escape from the coming
fireball.

PERI: Who lived on this
planet?

THE DOCTOR: That's something
of a mystery. There's strangely
little about Ravolox in
Gallifreyan records. Obviously
they were a fairly advanced
species.

PERI: Would they have survived
down there?

THE DOCTOR: Not for long. I
shouldn't think it's deep
enough, not with surface
temperatures of four thousand
degrees or so. In any case
they'd have needed a protected
source of oxygen ...

PERI fingers the concrete wall of the mound. She has become a little unnerved.

PERI: Doctor, I know it sounds crazy but I have the weirdest feeling that I've been here before.

THE DOCTOR: Yes, I often feel that. Of course I usually have. But in your case it's not possible.

PERI: Possible or not, I want to get away from here.

THE DOCTOR pulls at some undergrowth. He isn't really listening.

THE DOCTOR: I agree entirely ... We should find out what's going on here.

PERI looks sourly at THE DOCTOR.

THE DOCTOR: That's it! (cont...)

He pulls back the undergrowth to reveal the entrance to the mound.

Etched around the entrance is some strange scroll work.

THE DOCTOR fingers it.

THE DOCTOR: (cont) You could
surmise a lot about a
civilisation from its art.
You know, I might stay here
for a year or so and write a
thesis. Come on.

THE DOCTOR pushes
his way through
the undergrowth
and into the
tunnel beyond.

Reluctantly,
PERI follows.

END TELECINE 3.

AS THE DOCTOR
AND PERI DO, ^{SO}
TWO GROTESQUELY
MASKED NATIVES
STEP FROM A
DEEP ALCOVE)

THE DOCTOR: (V.O.) No, that'd
be cheating. The essence of
scholarship is to do things
the hard way. Otherwise it
doesn't count.

(THEY ROUND A
CORNER.

PERI PAUSES.
SHE HAS SEEN
SOMETHING ON
THE FLOOR)

PERI: Doctor -

THE DOCTOR: You know, I'm
glad I decided to come here.
The Groves of Academe beckon
again. How about 'Ravolox
Before the Fire'?

PERI: Doctor, please!

THE DOCTOR: I might even be
made a Cardinal. A much more
agreeable position than being
Lord President. I'd never
admit it to them, of course,
but I've always felt I should
have a place among the Collegers.
What are you scratching about
for?

PERI: I think there's some-
thing here you should see.

(PERI IS SCRAPING
VOLCANIC ASH AWAY
FROM SOMETHING ON
THE GROUND.

THE DOCTOR JOINS
HER.

THEIR COMBINED
EFFORT REVEALS
A LARGE METAL
PLATE, HEAT-SCARRED
AND PEELING. BUT
THE LEGEND ON ITS
SURFACE IS STILL
PLAIN. IT SAYS:
'MARBLE ARCH')

TELECINE 4:

Ext. Forest. Day.

It has stopped
raining.

GLITZ and DIBBER
toting shoulder
bags as they
move through the
bush.

DIBBER stops.

DIBBER: Glitz ...

GLITZ: Yes, I saw it.

DIBBER: Behind that tree.

Suddenly HALF A
DOZEN TRIBESMEN
appear brandishing
sticks and spears.
They charge
forward.

GLITZ: Give them a surprise,
Dibber.

DIBBER draws the
pin from a grenade.
He goes to throw
it.

GLITZ: No, not at them!
Over there.

DIBBER throws the
grenade.

The explosion
stops the TRIBESMEN
in their tracks.
They stand in shock.

DIBBER: I could've gutted 'em,
Glitz.

GLITZ: (DESPAIR) All we need
is a gesture of strength. You
never heard of psychology? We
need these people, my son.
Peace, goodwill, co-operation.
In other words they'll do the
work and we'll grab the loot.

He beckons the
nearest NATIVE
to approach.
Smiles.

GLITZ: Come here, you maggot-
ridden savage. (TO DIBBER)
Somehow, I always feel foolish
saying this. (TO NATIVE) Take
me to your leader.

END TELECINE 4.

PERI: What's that?

THE DOCTOR: That somehow or other your planet and its constellation shifted a couple of light years across space. After which, for some reason, it became known as Ravolox.

PERI: What time are we in?

THE DOCTOR: Oh, long after your period. Two million years or more.

PERI: What happened to London?

THE DOCTOR: Wiped out - if this was London.

PERI: I know it is, Doctor!
I can feel it!

THE DOCTOR: Don't get emotional.

PERI: Don't get emotional!
This cinder we're standing on is all that's left of my world - everything I knew.

7. INT. TRIAL ROOM.

THE DOCTOR: This is even more boring than I thought it would be.

(HE STARTS TO
RISE)

VALEYARD: Sit down, Doctor!

(THE AUTHORITY
IN THE VALEYARDS
VOICE IS ENOUGH
TO CAUSE THE
DOCTOR TO OBEY)

THE DOCTOR: Just tell me what's going on here. Please ...

VALEYARD: All in good time, my dear Doctor.

THE DOCTOR: Let me put it another way. Why do I have to sit here and watch Peri upsetting herself and two unsavoury adventurers bullying a bunch of natives?

VALEYARD: I think you'll see the reason shortly, Doctor. I assure you there is one.

(HE TURNS BACK
TO THE SCREEN)

8. INT. TUNNEL.

(THE DOCTOR HAS
HIS ARM AROUND
PERI'S SHOULDER)

THE DOCTOR: I know how you feel.

PERI: Do you?

THE DOCTOR: Of course. But you've
been with me long enough to
know that none of this matters.
Not to you. Your world is safe.

PERI: This is still my world
whatever the period. And I
care about it! Yet all you
do is talk about it as though
we're in a planetarium.

THE DOCTOR: I'm sorry ...
But look at it this way. Planets
come and go. Stars perish.
Matter coalesces, disperses,
reforms in other patterns,
other worlds. Nothing can be
eternal.

PERI: I know what you mean ...
But I want to leave here.

THE DOCTOR: We can't possibly
go now. There's a mystery
here - questions to which I
must learn the answers. (cont ...)

(AS HE SPEAKS HE
MOVES TO AN OLD
METAL PLATE SET
INTO THE WALL AND
TRIES ITS HANDLE.

IT TURNS EASILY
AND THE PANEL
OPENS. THEY
DOCTOR AND PERI
STARE DOWN A
FLIGHT OF STEPS
INTO DARKNESS)

THE DOCTOR: (cont) Aha!
Hermetically sealed and leading
down to a lower level. Now
some of them might have survived
down there. Are you coming?

(PERI SHAKES HER
HEAD)

PERI: Doctor, I don't want to
see any more. I'll wait for
you at the entrance - where
they used to sell candy bars
and newspapers.

THE DOCTOR: I shan't be long
... And be careful.

(HE STEPS THROUGH
THE PANEL. PERI
SETS OFF BACK
UP THE TUNNEL)

PERI: (MUTTERS) Of what?
The spooks and ghosts you're
always telling me don't exist.

(SHE ROUNDS THE
CORNER, PAUSES,
THEN CALLS BACK
OVER HER SHOULDER)

You could have left me the
umbrella. (cont ...)

(BUT THE DOCTOR
HAS GONE)

PERI: (cont) Please yourself. I
don't mind getting wet.

(PERI TURNS TO
MOVE ON.

STANDING IN FRONT
OF HER ARE THE
TWO NATIVES,
THEIR GROTESQUE
MASKS INCHES FROM
HER FACE.

PERI SCREAMS FIT
TO WAKE THE DEAD)

9. INT. SUBWAY.

(IT IS PITCH
BLACK.

VERY SLOWLY THE
DOCTOR EDGES HIS
WAY ALONG THE
WALL, PEN TORCH
IN HAND.

HE IS HUMMING
TUNELESSLY TO
HIMSELF, OBLIVIOUS
OF HIS COMPANION'S
DANGER)

TELECINE 5:

Ext. Walled Native
Encampment. Day.

Ideally, there should be a stone age long house or similar structure.

Around the house, the daily chores are being carried out. A BLACKSMITH at his anvil. SOMEONE is cooking food in a pot. A SPEARMAKER works at his craft. CHILDREN play. There is a great energy and activity in the camp, but no animals.

Suddenly a NATIVE RUNNER enters the village and goes directly to the long house.

His arrival seems to tell the other VILLAGERS that there is something dramatic about to happen, as they stop their respective activities and start to gather around the entrance to the long house.

Suddenly KATRYCA, a woman of impressive age, surrounded by the VILLAGE ELDERS emerges from the house.

The VILLAGERS fall back to allow them through.

The RECEPTION PARTY is no sooner in place then GLITZ, DIBBER and ESCORT arrive.

GLITZ fanes disinterest in the proceedings around him. In his mind he is nothing more than a country squire strolling around his estate.

DIBBER, the professional hardman, is much more on guard, aware that a spear or arrow could fly from anywhere at any moment.

GLITZ sees KATRYCA and stops.

DIBBER: What's up?

GLITZ: We have company.

DIBBER: What?

GLITZ: You'd better leave this to me, Dibber. I have an uncanny power over females. I don't know why it should be but one look into my eyes and they start to melt.

Alone, GLITZ moves towards KATRYCA all smarm and open arms.

DIBBER has seen this performance before and looks on a little embarrassed.

END TELECINE 5

10. INT. SUBWAY.

(THERE IS NOW
A FORM OF LIGHT
PERCOLATING FROM
PHOSPHORESCENT
GLOBES SET AT
INTERVALS ALONG
THE PASSAGE.

THE DOCTOR SWITCHES
OFF HIS TORCH AND
RETURNS IT TO HIS
POCKET.

AHEAD OF HIM WE
CAN SEE ROWS OF
SMALL ARCHES
WITH DOORS SET
IN THEM.

SOME ARTICLE
OUTSIDE ONE OF
THE DOORS CATCHES
HIS ATTENTION.

HE CROSSES QUIETLY.
ONE ARTICLE IS
A CLAY PITCHER
CONTAINING A SMALL
AMOUNT OF WATER.
HE SNIFFS IT AND
IS SETTING IT DOWN
AGAIN WHEN THE
PANDEMONIUM STARTS)

VOICE: Water thieves!

(IMMEDIATELY OTHER
VOICES TAKE UP
THE CRY. CALLS
OF 'GUARD YOUR
WATER!' AND
'WATCH YOUR WATER!'
ECHO ABOUT THE
SUBWAY AS THE
WORKERS POUR FROM
THEIR CHAMBERS.

THE WORKERS ARE
DRESSED IN
BOILERSUITS AND
ALL WIELD STICKS
AND CUDGELS AS
THEY SURROUND THE
DOCTOR. HE
ATTEMPTS TO FEND
THEM OFF, FENCING
WITH HIS BROLLY
BUT IS SWIFTLY
BEATEN TO THE
GROUND AND
VANISHES FROM
SIGHT UNDER HIS
ATTACKERS)

11. INT. CASTLE.

(THIS IS REALLY
A 'CASTLE-LIKE'
CAVERN CUT OUT
OF THE ROCK.

IT IS VAGUELY
MEDIAEVAL WITH
A CENTRAL HALL
AND PILLARED
CHAMBERS OPENING
OFF IT.

OPEN ON CONTROL
TERMINAL WITH A
GLOWING MONITOR
SCREEN FLASHING
UP SYMBOLS.

THE PICTURE CHANGES
TO SHOW MERDEEN,
A MAN ABOUT FIFTY
AND DRESSED IN
BLACK)

MERDEEN: Yes, Immortal?

(THE VOICE FROM
THIS SIDE OF
THE MONITOR IS
DEEP AND WITHOUT
MUCH INFLEXION)

DRATHRO: (V.O.) Marb Station shows two
work units over strength.
Remove them.

MERDEEN: Immediately, Immortal.

(DRATHRO TURNS
FROM THE CONSOLE
AND WE SEE THAT
HE IS A MASSIVE
ROBOT)

12. INT. SUBWAY.

(GRELL, A YOUNGER
GUARD, IS EATING
SOMETHING FROM A
PLATTER AS
MERDEEN COMES OUT
MERDEEN ENTERS.)

MERDEEN: Call the watch.
Marb is two work units over.

(GRELL LOOKS
SHOCKED)

GRELL: Two?

MERDEEN: The Immortal is
never wrong, Grell.

GRELL: Our last head census
at Marb -

MERDEEN: I know. But one
unit was due to child.
Possibly a double birth.

GRELL: Usually, as an infant
needs no water, we allow time
for an elder to die -

MERDEEN: Not in this case.
It may be that a unit from
another station has strayed
there - and that, too, is
against the Immortal's
regulations.

GRELL: I'll summon the watch.
(HE STRIKES A GONG)

TELECINE 6:

Ext. Encampment.
Day.

A large wooden chair
has just been carried
from the long house.

KATRYCA lowers
herself into it.

GLITZ and DIBBER
face her.

The OTHER VILLAGERS
gather round - a
little too close
for DIBBER'S liking.

KATRYCA: So you are out-
landers? From where?

GLITZ: A far-off star, dear
leaderene, that shines as
brilliantly as your own
lustrous eyes.

DIBBER groans.

GLITZ glares at him.

KATRYCA: You have a space-
ship?

GLITZ: You know of such
things?

KATRYCA: It is recorded in our
folk stories. Before the Fire
our ancestors travelled among
the stars. What are your names?

GLITZ: I am Sabalom Glitz, O fair one, and this youth with the vacuous expression is called Dibber.

KATRYCA: And what brings you to my land?

GLITZ: We have come to offer you help.

KATRYCA: Help?

GLITZ: We know that some of your people are held in underground serfdom. We want to help you free them.

KATRYCA: And what do you want in return?

GLITZ: Very little. We believe there may be certain records of purely scholastic interest ...

He turns and says
from the side of
his mouth.

GLITZ: Time we got off this subject, Dibber. Produce the goods.

DIBBER rummages in
his bag and produces
a string of cheap
beads.

DIBBER: A gift for you, great queen.

KATRYCA studies them,
then tosses them on
the fire.

KATRYCA: I have many such worthless baubles.

She snaps her fingers and ONE of THE ELDERS brings a small chest forward. She opens it to reveal a dazzling display of fiery gems.

GLITZ and DIBBER goggle.

GLITZ: Oh, yes. May I - er?

He takes one of the stones and studies it through his pyramid eyepiece.

GLITZ: As you say, quite flawless - I mean worthless.

KATRYCA: What is that?

She takes the pyramid and stares through it. She smiles for the first time.

KATRYCA: This gift pleases me.

GLITZ glances at DIBBER.

GLITZ: I'm glad something does.

KATRYCA: But what would please me more would be guns.

GLITZ: Yes ... well ... we all like a nice gun.

KATRYCA snaps her
fingers and TWO NATIVES
strip GLITZ and DIBBER
of their weaponry.

GLITZ: I was just about to
offer -

KATRYCA: Lock them up.

THE TRIBESMEN drag
GLITZ and DIBBER away.

KATRYCA examines one
of the guns.

KATRYCA: Now, Immortal ...

END TELECINE 6.

13. INT. SUBWAY.

(THE DOCTOR IS
TIED TO A STAKE,
SLOWLY RECOVERING
FROM HIS BEATING.)

BALAZAR, TALLER
AND YOUNGER THAN
THE OTHERS, PRODS
HIM WITH A STICK)

BALAZAR: Where are you from,
old one?

(THE DOCTOR
SNAPS AWAKE)

THE DOCTOR: Old one?

BALAZAR: What station did you
disgrace with your miserable
presence, water thief?

THE DOCTOR: I may look old to
you, whiskerless youth, but
I'll have you know I'm in the
prime of life. I'm only nine
hundred years old. Untie me
at once!

BALAZAR: You'll be untied as
soon as we are ready for the
stoning.

(THE DOCTOR
SEES THAT THE
WORKERS ARE
COLLECTING
PILES OF ROCKS)

THE DOCTOR: Is this how you treat visitors?

BALAZAR: Water is life. Those who steal life must in their turn die.

THE DOCTOR: Did I steal your water? Did I touch a single drop?

BALAZAR: Why else would you be here?

THE DOCTOR: Well, my friend and I thought we might find partners for a little bridge school -

BALAZAR: You have spent too long in the darkness of the tunnels.

THE DOCTOR: How many tunnels are there?

BALAZAR: Only the Immortal knows.

THE DOCTOR: The Immortal? Now who would that be?

BALAZAR: You are indeed lost in the head. (ANOTHER PROD). I ask you again, what station are you from?

THE DOCTOR: What about Tooting Broadway?

BALAZAR: You lie. There is no station of that name.

THE DOCTOR: Well, there used to be. As I remember it was just past Balham on the Northern Line.

BALAZAR: Fool's talk. Be silent!

TELECINE 7:

Ext. Forest. Day.

PERI is dragged
along by the
TWO MASKED NATIVES.

END TELECINE 7.

14. INT. TRIAL ROOM.

THE DOCTOR: I do wish you'd
stop doing that.

VALEYARD: What?

THE DOCTOR: All this extraneous
stuff. The bits within me are
by far the best.

VALEYARD: Then you'll enjoy
this.

15. INT. SUBWAY.

(THE DOCTOR
TIED TO THE
STAKE)

THE DOCTOR: (V.O.) That's
better. You have to admit
I'm a handsome devil.

(BALAZAR
APPROACHES)

BALAZAR: We shall soon be
ready.

THE DOCTOR: Just who are you?

BALAZAR: I am Balazar, the
reader of the books.

THE DOCTOR: I see. And what
books are these?

BALAZAR: Ancient books from
the world before the Fire.
They contain much wisdom for
those who can interpret their
meaning. Here in Marb we have
three.

THE DOCTOR: Splendid! What
are they called?

BALAZAR: The books of knowledge.

THE DOCTOR: But each book must
have a name, Balazar. It's
usually on the front.

BALAZAR: One of our books is called Moby Dick by Herman Melville. It tells of a great white water god and contains many mystical passages -

THE DOCTOR: I've read it. What are the others?

BALAZAR: How can you have read it, old one? The sacred book belongs to Marb.

THE DOCTOR: Stop calling me 'old one'! I am the Doctor. What else do you read?

BALAZAR: The Water Babies by Charles Kingsley. This tells of life long before the Fire -

THE DOCTOR: Sounds a rum sort of library. What's your third book?

BALAZAR: Most mysterious of all the sacred texts ... U.K. Habitats of the Canadian Goose by H.M. Stationery Office.

(THE DOCTOR
SHAKES HIS
HEAD THOUGHT-
FULLY)

THE DOCTOR: Balazar, what do you call this place?

BALAZAR: Marb station.

THE DOCTOR: No, I mean everything. Your world. Do you have a name for it?

BALAZAR: We call it U.K.
Habitat.

(THE DOCTOR
SCOWLS AT HIM.

A VOICE CALLS.

BALAZAR TURNS)

Ah, it appears we are ready
for the stoning now,
Doctor. I have greatly
enjoyed our felicitous dis-
course but, alas, the end is
nigh.

THE DOCTOR: You said you'd
untie me.

BALAZAR: It is not advisable.
I have taken an affection to
you - it is best to die quickly.

THE DOCTOR: Kindly allow me
to decide about that. Untie
me, Balazar.

BALAZAR: Very well. But I
have seen many stonings. Try
to let them strike your head
early. That way you will
feel little.

THE DOCTOR: You're such a
comfort. How long does it
last?

BALAZAR: Each man may throw
twenty stones.

THE DOCTOR: And then?

BALAZAR: If you are still
alive we kill you mercifully.

(HE UNTIES
THE DOCTOR'S
BONDS)

THE DOCTOR: How very kind.

TELECINE 8:

Ext. Encampment.
Day.

PERI is dragged in.

Katryca and The
Elders have gone.

PERI: Do you have to pull me
like that? I can walk, you
know ...

END TELECINE 8.

16. INT. HUT. DAY.

(DIBBER STARES
FROM THE BARRED
WINDOW)

DIBBER: Hey, Glitz - they've
got that bit of grib we saw.

(GLITZ IS SITTING
ON A BED. HE
SHAKES HIS HEAD)

GLITZ: I can't understand it,
Dibber. I gave her lots of
eye contact. All my charm.
She should've been eating out
of my hand.

DIBBER: Well, we're in a right
mess now. And it's your fault,
Glitz.

GLITZ: My fault? I take you
round to protect me, Dibber.
That's your job. That's what
you're paid for. So what
happens? You let a bunch of
primitive john-johns jump on
us ...

17. INT. TEMPLE AREA. DAY.

(WE ARE INSIDE
THE LONG HOUSE.

NEARBY IS AN
ALTER - WITH
FIRE BURNING
ON IT - AN
ENORMOUS MASK
AND OTHER
HOLY RELICS.

KATRYCA IS
SEATED IN HER
WOODEN CHAIR
AND IS FLANKED
BY HER ELDERS.

PERI IS FLUNG
TO THE FLOOR
IN FRONT OF
KATRYCA)

KATRYCA: Welcome, girl.

PERI: You mean have a nice
day?

KATRYCA: Come forward.

(ON HER HANDS
AND KNEES,
PERI DOES SO
RELUCTANTLY.

KATRYCA TAKES
HER ARM
APPRAISINGLY)

You are not from the place of
the underground. Where are
you from?

PERI: It's kind of difficult to explain.

KATRYCA: I am Katryca, the leader of the free. Do you have any name, girl?

PERI: Peri.

KATRYCA: Peri ... Not many girls join the free, Peri. I shall provide you with some excellent husbands.

PERI: Did you say husbands? Plural?

KATRYCA: Such girls as we have must be shared.

(SHE BECKONS
A GUARD)

Put this girl with the other prisoners. Keep them guarded.

(THE GUARD TAKES
PERI'S ARM AND
PULLS HER TO
HER FEET. SHE
SHAKES FREE)

PERI: All right, all right!
Remember, I said I can walk ...

18. INT. SUBWAY.

BALAZAR: It is best, I think,
that you stand over here.

THE DOCTOR: Why?

BALAZAR: In case some stray
stone breaks the water jugs.
People get very excited at
these stonings.

THE DOCTOR: I'm not excited.

(HE HAS CASUALLY
PICKED UP HIS
BROLLY AGAIN AND
NOW TURNS TO
FACE THE STONING
SQUAD.

BALAZAR STEPS
OUT OF RANGE
TO ONE SIDE)

BALAZAR: Ready ... Get set!
Go!

(THE EAGER
HURLERS SEND
A HAIL OF ROCKS
AT THE DOCTOR.

HE DODGES THE
FIRST BARRAGE
AND THEN SNAPS
OPEN THE UMBRELLA,
USING IT TO FEND
OFF THE MISSILES)

THE DOCTOR: Come on! Every
shot a coconut ...

19. INT. TRIAL ROOM.

(THE DOCTOR
LOOKS ROUND
AT THE
VALEYARD)

THE DOCTOR: Now why stop it
just at the best bit? I was
rather enjoying that.

VALEYARD: I'm sure you were.

THE DOCTOR: Clever, that
trick with the umbrella.

VALEYARD: Most ingenious, my
dear Doctor.

THE DOCTOR: I always do the
unexpected. It takes people
by surprise.

VALEYARD: Then perhaps this
may take you by surprise.

(THE ROOM FLOODS
WITH LIGHT.

THE DOCTOR FINDS
HE IS IN A VAST
COURTROOM WATCHED
BY SERRIED RANKS
OF SPECTATORS.

HE STARES ABOUT
IN SHOCK.

THE INQUISITOR,
A HANDSOME WOMAN
IN A BLUE ROBE,
SITS ABOVE HIM
ON A DAIS STARING
DOWN STONILY)

THE DOCTOR: All right, yes.
You've surprised me. Now what
exactly is happening?

VALEYARD: Would it help you
to know that my title is the
Valeyard?

THE DOCTOR: (CONFUSED) You're
a prosecutor? Am I - am I on
trial? Is that what this is
all about?

VALEYARD: Yes, Doctor. So far
we have seen only the preliminary
evidence. Your trial starts
now - (ROARS) and the trial
is for your life!

SUPOSE CAM

Closing
Titles:

FADE OUT